

What, Pantalets? Yes, Actually!



Pantalets
an Artistic
Detail of a Costume
in Bronze Tones



The Pantalet of Early
Victorian Days,
Revived now in a
Modern Dance-frock

The Natural Companion of the Early Victorian Hooped Skirts--Pajamas, Riding Breeches and Transparent Petticoats Were Forerunners of This Winter's Pantalets.

PANTALETs made their first appearance on Fifth avenue away back in early November. Rumors of them had stirred the fashionable world, of course, for last season pantalets were seen at some of the European summer resorts—the few playgrounds of Europe not devastated by war. But thus far pantalets had been merely a rumor—only a fear-some possibility, as were bustles and hoop-skirts about a year ago. Now, fashion has adopted both these grotesque styles from an earlier era, so there seems no reason why pantalets should not have their little day also.

Pantalets on the Stage.
The first pantalet appeared, as has been said, back in November, when a young woman stepped from a taxicab in front of Delmonico's wearing a short frock of biscuit colored chiffon, distended over several hoops, below the skirt pantalets, also of biscuit chiffon, were gathered into a little frill just above the ankle, showing just an inch or two of cream colored silk stocking and patent leather slippers. Next day all the papers recorded this astounding occurrence, and in no time pantalets disappeared themselves in the show windows of the big shops, and flouted their demure coquetry in the fashion magazines.

Last season pantalets made a tentative appearance on the stage. One example is cited in the negligee of white chiffon and lace, pictured today. There is something indubitably fetching about this negligee in spite of its fearsome boldness. When it appeared every woman in the audience breathed a long "Ah-ah!" of appreciation, but no woman dared to copy the fascinating garment for her own wear at home. Most husbands would have objected; those who did not object would have leered. But this season pantalet negligees are the craze and some of them are enchanting. For example, a negligee of pink Georgette crepe and silver lace which has a coat of the pale pink crepe, embroidered in silver, falling to the knee, above baggy pantalets of silver lace over pink silk, gathered under anklets of swansdown. The wide sleeves of the coat are edged with swansdown and the garment is belted with pink and silver brocade, the sash-ends, falling in front, supporting silver tassels. The negligee in the picture has pantalets of white messaline silk edged with swansdown. Over them is draped a sort of tunic of white chiffon, gathered at the back into a crystal bead tassel. A little coat of lace, edged with swansdown, opens over the white messaline underslip, and a conventional rose in old pink and green adds a smart and telling color touch at the waistline. The cap of white messaline and swansdown has a crystal bead tassel.

Pantalets on the Skating Costume.
There have been several forerun-

A Captivating Stage Negligee of Lace, Chiffon and Swansdown



ners of the pantalet. Riding breeches, for one. A few years ago all women used side-saddles and the daring equestrian who adopted cross-saddles (together with bifurcated riding garments) were frowned upon heavily by Mrs. Grundy. But the comfort and grace of cross-saddle riding soon established this tomboyish method—to quote those who still believe it reprehensible—and riding coats over bona fide breeches are such an ordinary sight now that nobody turns around to look at them. Pajamas, also, had their share in accustoming Mrs. Grundy to the idea of women in bifurcated garments. So many women were kept regularly in stock in all the department stores, in varied assortment of sizes and qualities. Next came bloomer-bathing-suits. A few seasons ago all bathing suits, in America at least, had skirts to the knee or an inch or two below the knee. A generation ago bathing suits

skirts fell modestly half way between knee and ankle and were invariably of flannel—which does not cling. But bathing suits at the Paris beaches were alluring affairs in the way of little sleeveless tunics above full bloomers, worn with or without stockings, as one chose. And by and by the bloomer-tunic bathing suit came to America and was received with acclaim. It is really a perfectly modest affair and much better for swimming than the skirted costume.

So woman has been gradually educated up to the pantalet idea and its coming has not created half the excitement and horror that might have been expected. Some of the skating costumes of the winter show short skirts—just to the knee—over "pantalets" of silk which meet the top of full skating boots. These so-called pantalets are really no more nor less than ordinary silk bloomers, like the bloomers worn beneath bathing skirts, and they are rather a pretty idea in

the skating costume. If the top of the skating boot were several inches lower and the "pantalet" correspondingly longer, the effect would be horrible, but the tall boot gives an effect of trimness below the knee-length skirt and an inch or two of full bloomer.

The Pantalet As This Winter Sees It.
Several costumes from the most exclusive retail establishments in Manhattan have been selected for today's page, to give an idea of just how the pantalet up-to-date makes part of woman's ensemble. That the effect is not very fearsome, after all, most will admit. In fact, in one or two of the pictured frocks it is rather capti-



Almost Oriental
Trousers are Pantalets
of Purple Satin Under
a Dinner Gown of
Peacock Blue and
Silver Brocade

vating; really prettier than the transparent lace flounce which hung below short dancing frocks last season—a daring idea but not always a graceful or charming feature of the costume.

The pantalet frock which will doubtless attract most attention among today's photographs is the really delectable dance frock of lace and crystal pantalets and beads, a model reproducing the frilled and hoop-skirted creation of early Victorian days. The pantalets, worn under the short, lace-frilled skirt, are of silver tissue, shirred around the ankle and finished with a fringe of crystal beads. The skirt is very wide—of gathered net as far as the first lace ruffle. Below this is very thin white silk, run with a hoop at the hem. The lace ruffles are palmetted with crystal and are set on the skirt with crystal bead fringe. Under the skirt and finished with a fringe of crystal beads is the skirt of thin silk, to which are attached the two lower ruffles. Crystal bead fringe trims this silk underskirt over the hips, showing through the net drop. The bodice is made of strings of crystal beads and the bead sleeves are especially beautiful. White silk roses trim the overskirt and are tucked into the girdle. It would be a pride indeed who could raise any possible objection to the gay

little fringed pantalets which peep so coyly from under the fluff skirt of this delightful Victorian gown.

If the aforesaid prude has anything to object to, perhaps she would better confine her attention to bodices of opera and dinner gowns of the period and leave inoffensive little pantalets alone. Certainly the décolletage of the pantaleted gown in another illustration leaves little to the imagination. The skirt and short train are of white taffeta brocade and the train is bordered with sealskin. Under the draped and slashed skirt is visible the pantalet—of white silk with an edge of silver lace and narrow trimming of sealskin. A bow of silver ribbon gives special coquetry to the pantalet. The bodice—so-called—is made of a strip of silver lace, draped over at one side with the white brocade taffeta, and a little seal colored chiffon and some cleverly arranged sealskin effect a trim edifice. The rest of the bodice is—pearl beads.

Pantalets have a strange relationship to Turkish trousers in another gown—a superbly colored dinner gown of peacock blue and silver brocade. The draped overskirt and twin-point train are bordered with hand-stitched silver lace, the bold pattern of which carries out the Oriental suggestion in the gown. The brocade is

Not Until You Look Twice Does This Costume Reveal Its Silver Lace Pantalet

in a wonderful shade of peacock blue, very beautiful in combination with silver; the pantalets are of purple satin, also silver lace trimmed, and the bodice is of silver lace over flesh-tinted satin. A piping of purple velvet edging the bodice at the top and the slippers are purple and silver brocade.

In the afternoon frock of bronzed velvet, pantalets are introduced as a coquettish detail. They do not obtrude themselves at all for they are of bronzed-toned taffeta with bands of bronze velvet and blend in with the color scheme of the costume. They are, moreover, not gathered around the ankles but taper to the shape of the leg, fitting closely over the bronze silk stocking. The gay, swinging tassels which decorate the pantalets are their chief claim to coquetry. The frock is a particularly charming one for formal afternoon occasions, and even if one chooses to omit the pantalets, the style of the costume is worth considering carefully. The skirt of velvet is circular in cut and flares widely at the foot, though the weight of the velvet holds this flare in soft, heavy folds. Because of the uneven length of this skirt it is faced with light tan silk, to match the tan chiffon in the bodice; if desired, the skirt could be cut in ordinary length and this facing and the pantalets omitted. The bodice of bronze velvet is slightly draped at the waistline above a shaped kirtle which gives the effect of a pointed basque. The manner of slashing the bodice in deep points over a yoke of chiffon is clearly indicated in the picture. The sleeves of chiffon have draped velvet cuffs to the elbow. Over the tall collar of chiffon is a skeleton strap-collar of velvet—an interesting detail which adds to the smartness of the bodice. Bronze headed slippers accompany this costume.

STEDE SPORT JACKETS FOR THE SKATER.

INSTEAD of the old-fashioned spencer, or "hug-me-tight" of knitted shetland wool, which gives extra warmth under the motor coat or skating coat, the modern girl wears a very natty sport jacket of soft suede, tailored to perfection and provided with knowing little straps and buckles here and there. These jackets come in brown, green and crimson suede, stitched elaborately in self-tone, and they fit very smoothly under the outer coat.

Complexion Problems of Midwinter

IT is much more difficult to keep the skin in fine condition through the winter months than from April to November. In summer time perspiration takes care of the complexion. It keeps the pores open and the skin free of impurities. It bleaches the skin also, and makes it younger and fresher—less leathery, in fact—so that rosy color glows through.

After several months of winter, when the complexion seems to have lost all this freshness and bloom. Little lines have appeared again on the forehead and around the mouth. Viewed in a strong, mid-morning light, the skin has a yellowish, lifeless look. It is muddy, dull and lifeless. Of course one has stayed up late, night after night—a gay season demands that—and of course one has eaten more or less of rich, unwholesome foods. But the real trouble comes from dryness of the skin and exposure to dust and winter winds. And there is just a possibility that the face has not been washed enough. This arouses some indignation in the woman who protests immediately: "I have my warm bath every night and my cold sponge every morning."

Granted; but how much of that warm bath does the face get, and how much of the cold sponge in the morning? Very few individuals sit in the bathtub and carefully wash the face before beginning to splash the water over arms, neck and shoulders. Even when the body is luxuriously bathed twice a day, the poor face often gets but a dab or two night and morning. The face, especially in winter, should be thoroughly washed with a clean washcloth, or with the palms of the hands, every night and every morning; at night with warm water into which a pinch of borax has been dropped, and in the morning with very cold water—as cold as can be borne. Once or twice a week, preferably twice, the face must be treated to a regular scrub-bath, a massage and an application of cold cream. This operation will consume at least half an hour if it is properly performed and should not be hurried.

The head to hold the hair back from the face, or don a boudoir cap if you prefer. Draw a basin of warm—almost hot—water and drop in a heaping teaspoonful of borax. Lean over the steaming water a moment or two, manipulating the flesh of the face over the steam. Then, with a soft face brush and pure glycerine soap, scrub the face thoroughly, cheeks, brows, chin, nose and the skin all around the ears which has a way of becoming grimy in winter if not carefully attended to. When the face is beautifully clean and glowing, massage it patiently for ten minutes with a good face cream, using two fingers in a light, firm and persistent stroke, always tending upward. Here is an excellent recipe for skin food.

Half an ounce each of white wax and spermaceti. An ounce each of coconut oil and lanolin. Two ounces of oil of sweet almonds. Melt all together in a porcelain saucepan, re-



Soothing oils must be supplied to the skin in harsh weather, by means of a good cold cream.

move from stove and beat in an ounce of orange flower water and three drops of tincture of benzoin. Continue beating until the mixture is soft and fine of texture, about the consistency of rich cream. Then set in a cool place in covered jars.

After the massage, bathe the face again in warm water, then rinse in cooler water, then again in cold water. Finally, go over every bit of the face with a lump of ice, holding the ice, partly covered by towel or a clean wash-cloth.

After this treatment the face will look wonderfully fresh and revived, but there are other things which must help the bath and massage. Plenty of air in the lungs is an imperative necessity. Nine women out of ten breathe too lightly—a good deep breath almost never gets to the bottom of their lungs. This is another reason why the skin is better in the summer. Exercise demands deep breathing, and deep breathing drives impurities from the blood. Stand before your open window each morning, wrapped in a warm bath-gown, of course, and draw in slowly twenty deep breaths, expelling them slowly, also. Then close the window, lie to the bathroom and take your cold plunge—or sponge, as you prefer—rubbing the whole body briskly with a rough towel afterward. During your daily walks in the street, walk as fast as you comfortably can, with head up, and remember to draw as long, deep breaths as you can. Intensely, deep breathing helps to keep down the waistline. Nothing burns up excess of fat in the body like plenty of oxygen.

If you notice that the muscles of face and chin are sagging and displeasing little lines are beginning to appear around the eyes and mouth, use this stringent wash two or three times each week. Add a teaspoonful of fine table salt to a cup of fresh milk and bathe face and neck with the mixture. Do not wipe the face dry; pat it lightly with the palm of the hand. The milk should be allowed to remain in the pores of the skin. Several women who have tried this wash for its wonderful results in tightening up sagging face muscles and smoothing out lines.

There is one other item in the treatment of the complexion in winter—a most important item it is, too. And



Because winter winds are dry and dust-laden the skin must be kept scrupulously clean.

its name is—food. Eat properly at all times if you want to retain a fresh, fair complexion into old age. Improper food can turn even the loveliest skin of girlhood into a dull, lifeless, muddy skin at thirty. It is hard to resist good things to eat (and drink) but resist one must, if the complexion is valued. One cup of coffee a day can hurt nobody, but four cups of coffee a day will soon ruin the best complexion. Too much butter, oil, fat and rich gravy or fried food will make the skin coarse, and perhaps cause it to break out. Too little oily food, on the contrary, will give a leathery skin, easily wrinkled. Every woman knows the danger of sweets. Over-indulgence in candy and pastry is almost certain to ruin the fine texture of the skin. The rule of one sweet a day, one meat a day, three pints of water a day and plenty of fruit and vegetables is a safe one to go by.